

THE CARMELITE

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FIVE CENTS

SineWS of Education for Sunset School

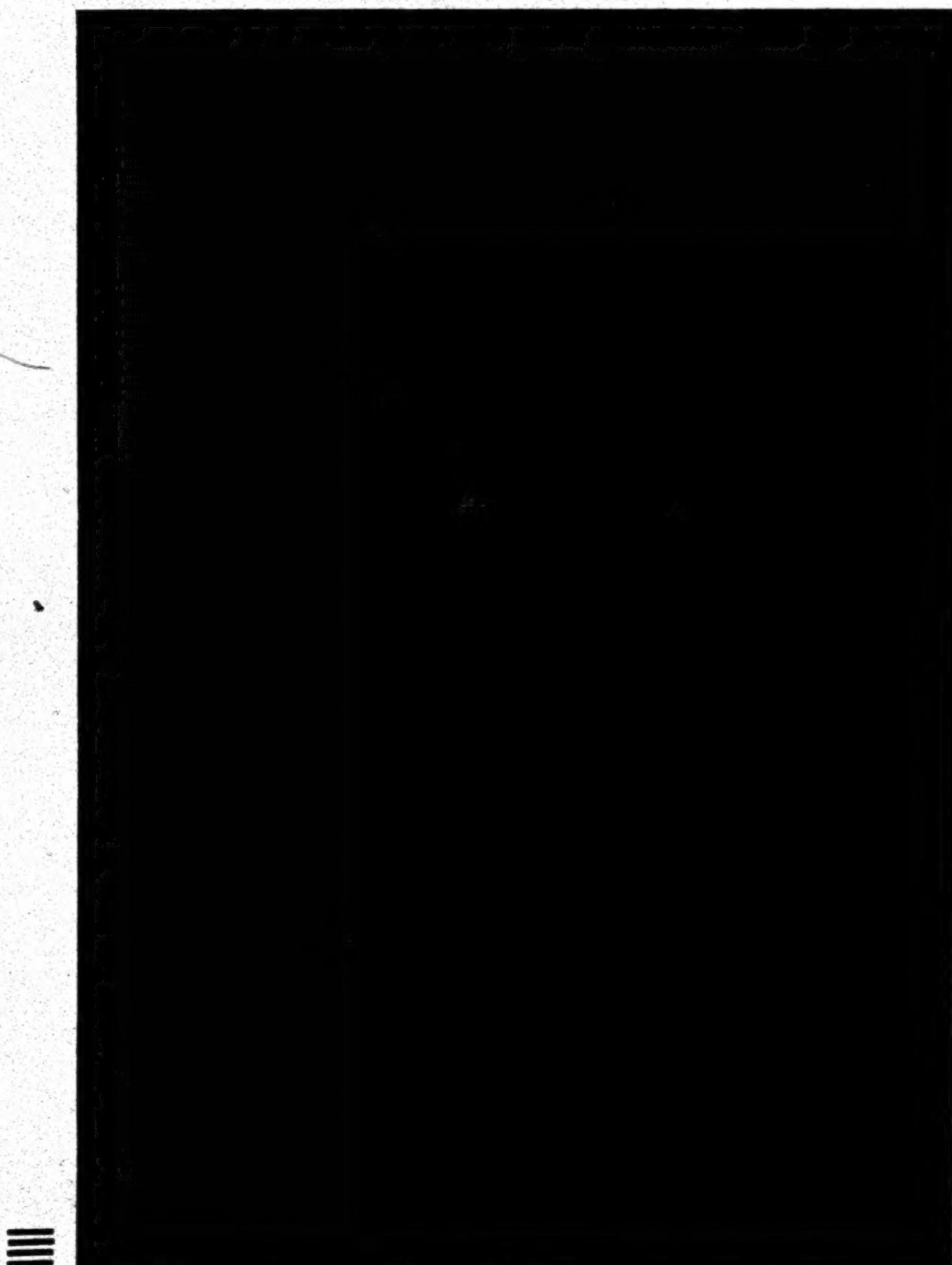
Serious overcrowding, which may lead to a decrease in efficiency, is possible at Sunset School unless citizens ratify the proposal of the School Trustees on March seventeenth for a \$75,000 bond issue for constructional purposes. At the present time the school premises are far from adequate and, with an increased population each year it is anticipated that the teaching staff will be unable to cope with the situation in 1932 unless additional accommodation is provided.

At the present time it is impossible to get the whole of the student body together at one time while certain class-rooms are overcrowded and it has been found necessary to provide temporary class-rooms which are far from satisfactory.

In asking for a \$75,000 bond issue, the School Trustees are following a wise course in looking to future needs as well as to present-day requirements. When the existing school plant was built there was a registration of one hundred fifty. Today three hundred eight are receiving tuition.

The opinion of Mr. Edward G. Kuster on the subject ably summarizes the case for the bond issue. In a letter to Principal O. W. Bardarson, Mr. Kuster writes: "I learn up here (San Francisco) that some of our people are opposed to the proposed school bonds. Surely there are not many such. At all events, probably nothing that I could put into a few words would shake their objections, whatever their nature may be. After all, it is the Yes people who give me concern.

" For the No vote on a bond issue usually musters its full strength at the polls. The Yes folk often incline to 'Let George do it,' and frequently, by failure to vote, permit small minorities to defeat vital



PORTRAIT BUST OF GENERAL JOHN CHARLES FREMONT
MODELLED BY AUSTIN JAMES, OF PEBBLE BEACH, AND
NOW ON VIEW AT THE OLD CUSTOM HOUSE, MONTEREY

Sunset School Bond Election, Next Tuesday

Continued from page one

measures requiring two-thirds majorities for their passage.

"The need of additional class-rooms in Sunset School is so obvious that no voter would knowingly deny the children their right to have that need satisfied without further delay.

"Regarding the assembly hall, I am perhaps in as good position as anyone else outside the school staff to know the handicaps under which the school administration has been working in the cramped, ill-ventilated, ugly and wholly uninspiring basement room which for some years has done makeshift service.

"I am one of those who believe in the importance of developing imagination and creative self-reliance in children and in fostering in them an unashamed delight in man-created beauty. There is hope of making men and women of all 'round culture out of public-school Americans if we catch them young enough. Group music, drama and the crafts of the theatre, free discussion of ideas in the open forum—for millions of children in Europe these are interests as enjoyable and exciting and necessary to life as mass athletics have become to our own children. Is there any fundamental reason for our 'baseball civilization,' as Secretary Ray Lyman Wilbur described it? No reason at all—except isolation, complacency and apathy, from which happily we have begun to lift ourselves.

"I am one of those who believe in our continual progress as social beings. I hope that ten years from now it will be impossible to find a boy of fifteen in this country who will answer his elders as such a boy answered the public prosecutor in a murder case yesterday: 'Well, did YOU ever hear of a young folk's party where they didn't have a lotta liquor?'

"I urge the YES people on this bond issue to get themselves somehow to the polls 'on St. Patrick's Day in the mornin' and provide by their votes not only for class-rooms for our children but also for a spacious, airy and beautiful assembly hall and stage, where the dignity of the English language may be upheld in orderly open discussions, where tolerance of others' ideas may be fostered; and where music and drama and pageantry may be made so inspiring that they will stick to our youngsters throughout their lives in a workaday and humdrum world." (The voting booths at Sunset School will be open from nine o'clock Tuesday morning.)

COUNCIL MEETING

Carmel and Pacific Grove City Councilors will hold a joint conference at Pacific Grove on Friday March twenty-sixth, to discuss the action of the Railway Commission in turning down an application for a bus charter between the two cities over the new highway. Mayor J. P. Pryor of Pacific Grove headed a delegation which waited on the Carmel Council last night but apart from agreeing on a suitable date to meet, no discussion of the question was heard. It is understood that the formation of a public utility district will be considered at the conference. Organization of such a district would permit inauguration of a bus service outside the jurisdiction of the Railroad Commission.

The petition of M. J. Murphy, Inc., requesting permission to erect a garage on the corner of Sixth and Torres was disposed of last night after City Attorney Campbell had given his opinion that insufficient signatures had been obtained from property owners in the neighborhood. Mr. Campbell intimated that the Murphy firm could ask the Council to call a public meeting on the subject, but the Council's decision, after views for and against had been heard, would be final.

Property owners on Lincoln between Seventh and Eighth filed a petition for inclusion in the paving district. The petition was presented by Roy E. Sutton, who stated that the required fifty per cent of street frontage had been obtained. Mayor Heron and Councillor Kellogg expressed the opinion that the city should go carefully with paving residential streets. Councillor Rockwell reiterated her objections to more paving, saying it would mean further destruction of trees. After brief discussion the Council unanimously agreed to defer the question so that other property-owners could state their views.

Notice was given of the Council's intention to close and abandon that portion of Ninth avenue between San Carlos and Mission streets. The thoroughfare has been temporarily closed for some time past, but, anticipating the erection of new school buildings, the Council deemed it expedient to formally close the street, subject to protest.

Following the request of Robert Norton for a street or roadway to his property situated on Gaudelupe south of Seventh, a prolonged discussion ensued with Mayor Heron opposing the proposal be-

cause he felt that one of the beauty spots of the city would be destroyed by such action. Mr Norton pointed out that a section of the Forest Theater fence would have to be removed, but that such removal would not injure the property. He wanted access to his property as he planned to build. A committee was appointed to go into the matter.

Lack of a building ordinance was again introduced as a subject for discussion, when City Clerk Van Brower asked for guidance on a request made by a citizen who desired to build living quarters above a garage. The Council, on the advice of City Attorney Campbell, voted against the request. Copies of the Santa Barbara building code are to be obtained with a view to adoption for Carmel after any necessary modifications.

A street light was ordered erected at Monte Verde and Seventh upon request of a citizen who pointed out the dangerous nature of the intersection.

Initial steps to obtain a reduction of the five-cent telephone toll between Carmel and Monterey will be taken by the Council. Proposals to hold informal conferences with the Monterey Council to take up the matter were adopted.

Opposition to two Senate bills and one Assembly bill in which it is proposed to divert all fines levied by city judges under city traffic regulations to the county and also similarly to divert fines levied under state traffic laws, was registered by the Council after a communication from the League of Municipalities had been read. City Attorney Campbell informed the Council that he had been cognizant of the bills and on a recent visit to Sacramento he had taken up the question with a Senate committee. He advised the Council to urge passage of two other measures now pending, to limit the liability of cities arising from street accidents.

The Council will meet again next Wednesday night at eight o'clock.

SANITARY DISTRICT ELECTION

Only thirty-one votes were polled in the Sanitary Board election held on Monday at the Triangle Realty Company's office, Dolores street. The three retiring members of the District Board, Messrs. Henry F. Dickinson, Arthur T. Shand and C. W. Whitney, were re-elected to a further term with only three votes being polled against them, one vote each being polled for Peter Hanna, Joe El-nora and Pete Bartonick.

OBITUARY

Ida A. Johnson, Carmel artist and one time president of the National League of Mineral Painters, died on Friday night after an illness extending over two years.

Miss Johnson, who with Miss J. M. Culbertson came to Carmel in 1906, was a member of a prominent New York family. Before coming west she had established for herself a reputation as a china painter but in Carmel she devoted most of her time to painting wild flowers.

Always active in community work Miss Johnson was president of the Carmel Library Board from 1906 to 1912 and played an important part in building up that institution. For fifteen years she, in company with Miss Culbertson, conducted the Boys' Club and from 1906 to 1926 was the moving spirit in the Reading Circle. She was also a prominent member of the Carmel Art Association. Miss Johnson's work was exhibited in New York and other large eastern cities, and in recent years her water colors were exhibited in San Francisco and Los Angeles. She is survived by four brothers, a sister, a nephew and a niece.

Funeral services were held at Miss Johnson's residence, Seventh and Lincoln streets, on Sunday afternoon with the Rev. T. Harold Grimshaw officiating. Following the service the remains were sent to Atascadero for cremation. Pall-bearers at the funeral were Messrs. Franklin, Murphy, Windsor Josselyn Haskell Warren, George Josselyn, Scott Douglas, Tom Hooper and Rob Norton, all former members of the Boys' Club.

LEAGUE OF NATIONS STUDY

Activities of the Health and Sanitation Commission of the League of Nations were described by Mrs. Ferdinand Haasis to members of the Women's International League for Peace and Freedom at the home of the Misses Kellogg on Sunday evening. Mrs. Haasis dealt at length with the efforts of the Commission to combat the spread of epidemics and its fight against social diseases.

During her talk Mrs. Haasis stated tuberculosis, malaria and specific diseases had received the attention of the Commission and it was proposed to make a study of industrial diseases in the near future. As an educational movement the Health Commission was performing satisfactory service as it was creating health consciousness in many of the backward nations.

At the April meeting of the W. I. L., a paper will be given on the Labor Bureau of the League of Nations.

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THE COVER

The portrait bust of General Fremont, by Austin James, which has been loaned to the Customs House museum at Monterey, is a typical example of Mr. James' sculpture. The bust, executed in conventional lines, shows Fremont as a bearded, rough-haired lieutenant-general in the United States army.

The exhibit of the bust at this time is of particular interest to the district as Sunday was the anniversary of Fremont's march to San Juan to scatter the forces of General Castro. The following day Fremont and his troops rode into Monterey where he reported that punitive measures had been unnecessary as the Mexican general was on the verge of departure.

On Sunday last Fremont's memory was honored by native sons and daughters who made pilgrimage to Fremont's Peak near San Juan.

A FIGURE IN GLASS

A "Madonna and Child" moulded in the modern manner in opaque glass which is now on display in the window of Tilly Polak's shop, at the Court of the Golden Bough, is attracting considerable attention. The design is the work of Stef Uiterwaal of Leerdam, Holland, while the statuette of pressed glass was made at the Leerdam glassworks. Simplicity of line gives grace and austerity to the figure.

GEORGE BLACKMAN

(DIED, JANUARY 16, 1931)

I have been reading the friendly things which have been written of George Blackman who recently died in Carmel at a ripe age.

"What a momentum there is to this fashion of solemnity," I can imagine him chuckling *sotto voce post mortem*—then tilting his halo, at just the angle of satire, a little over one ear, before returning comfortably to the sleep called death.

For George Blackman was one of the last people who would have taken his own funeral seriously.

There was an edge to his talk. It was salty. It was never safe to make a vulnerable remark in his presence. He would nail it, pierce it with the barb of his irony. He was the unembittered satirist, the flavor of his personality pungent. Like the sharp bite of peppermint, icy to the nostrils.

The fact of death ought not to soften us too much toward George Blackman. He was the sage who remained objective to himself. He liked the hardness.

P. G. S.

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FLOWER SHOW

Mrs. R. M. Eskil, president of the Carmel Woman's Club, reports an enthusiastic response to the announcement made last week that the club would this year sponsor a flower show, following the lines of the successful exhibition held two years ago.

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SATURDAY EVENING, MARCH 14

TICKETS

THE CARMELITE, MARCH 12, 1931

"FROM CAIRO TO THE CAPE"

Captain Cruden's talk on Africa, "From Cairo to the Cape," which he is to give in the Denny-Watrous Gallery this Saturday evening, March fourteenth, is arousing considerable interest. Captain Cruden has spent eleven years in Africa, explored little known parts, visited the little known tribes, learning to speak their language fluently, and becoming conversant with their ways and customs. He has hunted the "big game," photographing the animals in their jungles, bringing back with him many feet of small film which show the animals and the country.

Captain Cruden distinguished himself for gallantry during the war, and was decorated. Leaving England after the war, he went to Kenya in British East Africa, an altitude of forty-five hundred feet, ninety miles from the equator. Here he farmed a sisal estate of twenty-five hundred acres, marketing the rope in the United States. Africa offered unending interest to the adventurous and intrepid spirit of Captain Cruden, and he traveled the less known parts, visited native villages, speaking the language fluently with the chiefs, and learning the manners and customs of the Africans. The wild animals also he studied and hunted with his camera. As an natural outgrowth of his familiarity with the country and his "mens aequa in arduis," Cruden was asked from time to time to take parties from "Cairo to the Cape." This he did by motor caravan, traveling from nine thousand to ten thousand miles over a period of four of five months, starting from the head waters of the Nile, and going by un-beaten trails for the most part to Cape Town, with stop after stop of exciting detours fr hunting the "big game" or visiting a native village.

An interesting part of the evening will be the exhibit on the Gallery walls loaned by Mr. Henry Dickinson and Mr. Ralph Skene. Mr. Dickinson is bringing down some of the trophies with which he returned from the former German East Africa in 1926, and Mr. Skene is lending his collection of shields which he obtained during his twenty years of residence in Africa as District Commissioner, part of the time in Kenya itself.

GIRL SCOUT TEA

The Council of the Girl Scouts are giving a Bridge on St. Patrick's Day, March seventeenth, at two o'clock. There will be refreshments and prizes for each table. Tickets may be secured by applying to any member of the Council or at the Scout House on Tuesday afternoon.

NEW YORK'S MEDIOCRE SYMPHONY PROGRAMS

By HENRY COWELL

Written Especially for The Carmelite

If Columbia University suddenly announced that for a season it would discontinue all studies in classic literature and to include no contemporary literature except third-rate imitations of unimportant nineteenth century models, students in literature would be both shocked and puzzled. But it would not be a disaster—the students could read both classic literature and the great modern masters at home or in the library.

In the realm of music it is quite different. In New York City the Philharmonic Symphony is the only medium by which one may hear great symphonic music played well—and the average student cannot get much satisfaction from reading a musical score; if he cannot hear the music, it is lost to him. One might assume, therefore, that the Philharmonic Symphony would realize its responsibilities in program building, (since both students and music-lovers are at its mercy as to what music they hear) and make a very serious attempt to present a well-balanced fare of great classics, Romantics and moderns, with a few well-chosen novelties. Instead of this, the programs are chosen according to the whim of the conductor, and what he happens to like. In the case of Toscanini and Molinari this seems to be almost exclusively unimportant music, music upon which the time of the orchestra men and audiences should not be wasted. All the music which these men have given so far during the season '30-'31 belongs to the same class—the Romantic School. There was not a single classical masterpiece strictly speaking. There was not a single piece belonging to the modern school. And of the Romantic works performed, all but a small minority were second-hand works, in which the styles of the great Romantics are mixed with plenty of sweetening and water, and originality and significance is absent.

Let us take as an example the programs of Molinari for the week of February fifteenth (1931). He plays one work by an important composer of the first rank—the "Ride of the Walkures" by Wagner; and one work by a composer well esteemed in the history of music, although the style in which he writes has far more important development in the work of other men—"Symphony in E flat," by Haydn. Haydn was one of the first to break away from the "classic" style, as represented by Bach, etc., into the freedom of a "romantic" style, and

so has a certain historical interest. Aside from these two works, all the compositions presented were by men of dubious importance, and usually were not the best examples of their work. Thus one of the works given was the "Serenade," by Casella. Cassella in some of his works could be considered as representing the modern school in a rather secondary way; but in the "Serenade," he attempts unsuccessfully to ape the old style, an attempt which he does not have the technical equipment to consummate satisfactorily. So the only composer on the list who might have represented the moderns, is presented in an old style work. Another work of the same nature is also on the list: "Old Airs and Dances for Lute," by Respighi. If the example of Casella began to show us how impossible it is for any contemporary composer to write well in an old style, Respighi emphasised the matter until it cannot be doubted. It seems a curious warping of natural values for Molinari to present two unsuccessful attempts by recent composers to re-duplicate the classic style, and to give no real classics!

Molinari also presented four attempts by contemporary composers to revive the romantic style—in each case a very pale reflection of the example imitated. Bloch's "Schelomo," which is Wagner mixed with a Jewish type of theme and syrup; Ravel's "La Valse," one of the palest reversions to the nineteenth century; and lastly, two compositions which are so poor that it is insufferable that they should be permitted on a symphony program. These are "Noveletta," by Martucci, and "Lorely, Dance of the Waves," by Catalini. These works are technically poor, amateurish; musically they have nothing to say. In style they sprinkle some superficial modernisms (which amount to wrong notes because they are so badly chosen) on top of a mixture of Puccini and Bellini. If the aim of Molinari in presenting such works is to show what modern Italy is doing in the way of music, he achieves a negative result. Italy has produced far better works in modern times, but hardly worse. We finish the list of the week's programmed works with two compositions by secondary and unimportant men of the last century—"Scheharazade," by Rimsky-Korsakoff, and "Overture to 'The Bartered Bride,'" by Smetana. These men both have a respectable position in the history of their own country's music, but are decidedly uninteresting in concerts purporting to give the world's best; their place would be in historical concerts for students, for studying the development of music in Russia and Czechoslovakia.

(Part II of this review will appear next week)

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GREGOR PIATIGORSKY IN RECITAL

Critics throughout the American continent have gone into ecstasies over Gregor Piatigorsky, Russian 'cellist, who appeared here on Tuesday evening under Carmel Music Society auspices. They have described this young and talented musician as "a virtuoso," "the Russian Casals," "a sensation," "a giant firebrand of musical genius," and in speaking of his genius they have thrown themselves into rapturous phrases which have exhausted most of the adjectives to be found in Webster or the Oxford dictionary. Why should I emulate them by using emotional superlatives? Yet can one describe the beauty of Piatigorsky's playing without using some of the ornate language showered on the retiring personage of Gregor Piatigorsky by the critics. His handling of the 'cello is dynamic, his artistry is superb.

His audience, on Tuesday, applauded between movements in the opening numbers, but as they came under the spell of this Russian instrumentalist they responded to his mood and waited in hushed silence during the brief pauses announcing the close of every movement. The 'cello in his hands takes on added significance as a solo instrument. He draws from it mellow, rounded tones which, apart from his interpretative powers, have a richness which is unusual. His *pizzicato* passages, his bowing and his fingering show Piatigorsky to be a master of technique.

Opening his program with Frescobaldi's "Toccata," Piatigorsky turned next to Boccherini's "Sonata in A Major," with its three movements reminiscent of Haydn. His playing of Bach's "Suite in C Major" was undoubtedly the highlight of the evening.

Piatigorsky's variations to Weber's "Sicilienne" gave the 'cellist an opportunity to express varying moods in the one theme. His handling of Debussy's "Sonata" was another inspiring performance, bringing a brilliant interpretation of this French impressionist composer to his hearers.

The fourth group of the evening was in direct contrast to the earlier groups with the "intermezzo" by Granados as the initial number, followed by Rimsky-Korsakoff's "Le Vol du Bourdon," a light, delicate fantasy which the soloist treated in a gay manner, then to Faure's "Lamento," an example of contemporary French composition. The final number, Sarasate's "Zapateado," with its purity of style and brightness of tone, brought a modern Spanish flavor to the recital.

Piatigorsky's technique is second only to

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the powers of his interpretation. He touches deep emotional chords which are rarely reached by recitalists. Whether playing seventeenth-century chamber music of Frescobaldi, his native Russian music or compositions of the French or Spanish school, Piatigorsky's interpretation is born of sincerity. He is spectacular, but not sensational—dynamic but not overbearing.

Piatigorsky's appearance under Carmel Music Society auspices was a fitting climax to a successful season. A. F. K.

PAVING SUGGESTION

Indicative of the far-reaching interest in Carmel's paving problem is the following translation of excerpts from a letter to Fritz T. Wurzmann from his mother in Frankfort-am-Main, Germany, referring to the wide brick gutters advocated by Mayor Heron but abandoned because of the objections made by some property holders on the grounds of their cost. Mrs. Agnes Wurzmann spent some time in Carmel four years ago: "Yesterday came The Carmelite and the 'Pine Cone.' Please tell Herbert Heron that I am in favor of red bricks. I mean the red brickstones as they are used in Holland and Friesland, and which we call *klinker*. Brick would be well suited to Carmel, and has been tried out in Holland, a country of many motor cars, and has proved infinitely lasting. He is right in his opinion. It is for places which are situated on the sea. Very artistic and cheerful in its contrast to the white beach and the blue water."

CARMEL'S BEGINNINGS

In Hildegard Hawthorne's article about Carmel in the girls' weekly, "Firelight," she gives to Mary Austin and George Sterling credit for discovering Carmel-by-the-Sea, mentioning the other California writers who joined the colony, but she says nothing about the late Mr. Frank Powers, the San Francisco lawyer, who really placed the charming town on the map. It was Powers who brought Carmel into being as the ideal town for writers and artists. He had himself produced a novel, "I Swear," copies of which may still be found in Californiana collections. His wife, sister of Mrs. Grace Gallatin Thompson-Seton, wife of the nature writer, and herself a writer and explorer, now owns a home in Carmel called "The Dunes," but lives in Italy. Carmel gets a lot of advertising these days, free advertising from those who visit the place and fall in love with it. Frank Powers never dreamed of anything like that when he saw in it a place for a colony of intellectuals.—"Wasp News-Letter," San Francisco.

Art Notes

GILBERT ART EXHIBIT AT DEL MONTE

By JOSEPHINE MILDRED BLANCH

An exhibition of recent landscapes by Arthur Hill Gilbert, A. N. A., of Carmel and Monterey, widely known California artist, opens a series of one-man shows, programmed by Del Monte Art Gallery, during this spring and summer season.

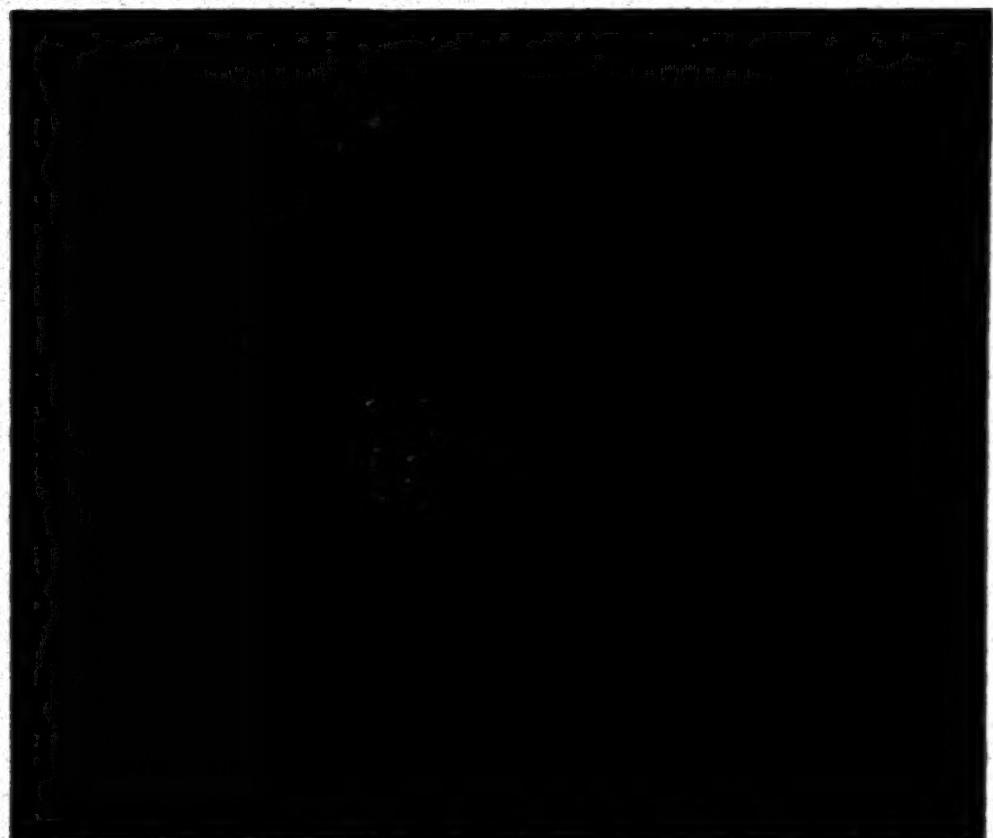
The group of paintings forming the collection now hung at Del Monte, varied in subject and mood, have been inspired mostly by the beautiful country around Monterey. They reveal the artist's great feeling for the more tranquil phases of California landscape.

Unlike so many who paint California, this artist does not seek the spectacular or awesome grandeur which makes the great appeal, but rather does he choose to paint the quiet classic beauty of the pastoral scene. His paintings depict far-reaching meadows, distant wooded hills sloping uplands and deep valleys, sheltering little farms nesting far below. Also he loves the brooding warmth and richness of densely massed trees, arching their graceful patterns against yellow grain fields or the blueness of summer skies across which white clouds are moving—or, perhaps a similar motif keyed to the minor of a grey misty day. Again he feels the charm of homely weathered barns, glorified by sunlight and shadow, or an old, deserted house far from the beaten paths of passers-by and seemingly forgotten.

It is from contact with more intimate Nature and the everyday things of life that he receives inspiration, feels the romance of the common-place and transforms his impressions into a poetic message.

It was in such creative mood that Arthur Hill Gilbert, last spring painted his picture for the New York Academy, when he saw in the grouping of a weathered barn, a muddy stream, a slender eucalyptus and an old broken bridge the possibility of a charming motif and dreamed into his theme as much of beauty and poetic feeling that the painting won for him two prizes in the Academy and also his membership as an A. N. A., proof that always "the poem hangs on the berry bush," awaiting the artist with vision.

This collection of paintings by Arthur Hill Gilbert now showing at Del Monte form a delightful harmony of subject



ARTHUR HILL GILBERT

and tone. One views with pleasure pictures that describe Nature in her loveliest moods and feels with the artist the subtle charm of quiet places that tell of contentment and peace. They lend a refreshment and lightsomeness of spirit to the dull routine of everyday life.

This exhibition will continue through March to April seventh.

EXHIBITS

Etchings by Roi Partridge, Frank Brangwyn, Armor Hansen, Roth, Carot, Scammon, Dorien, Chamberlain, Wollcott, Doolittle, Rosenberg, Washburn and others, will be exhibited on Monday next, March sixteenth, between three and five o'clock at the home of the Rev. Willis J. White, Camino Real and Ninth Avenue. The exhibition is open to the public and in addition S. M. Albarian, M. A., will give an informal talk on Oriental rugs. There will be a number of rugs also on display.

Since this announcement was made in The Carmelite last week Mr. White has received many enquiries concerning Mr. Albarian's talk. Mr. White wishes it to be known that Mr. Albarian will be pleased to give any information concerning the origin of any antique or oriental rugs owned locally.

John O'Shea, A.N.A., of Carmel Highlands, will shortly have a "one-man show" at the Denny-Watrous Gallery.

* * *

An exhibition of paintings by the late Homer F. Emens, Carmel artist, is being shown for the next two weeks at the

Court of the Seven Arts. The exhibition opened on Monday and is open every week-day.

* * *

A large marine canvas by Paul Dougherty has been hung this week in the Del Monte Art Gallery. In the same gallery there is also a marine painting by William Ritschel and two landscapes by William P. Silva. James Fitzgerald of Monterey is also represented in the gallery.

* * *

Edward Bruce, Carmel artist whose panel in the governor's room of the new San Francisco Stock Exchange building is reproduced in the current issue of "The Art Digest," has an exhibition of paintings in the Gump Galleries, San Francisco. The exhibit opened on Monday and will close on March twenty-third.

* * *

Henrietta Shore's two-room exhibit continues at the Palace of the Legion of Honor, San Francisco.

* * *

The sixth annual exhibition of the "Fifty Prints of the Year" which opened on Monday under the auspices of the American Institute of Graphic Arts at the Art Centre, New York, includes a lithograph by Paul Landacre under the title of "Point Sur" while Lewis Mumford, the selection committee of one who selected the entries from more than nine hundred submitted by two hundred and seventy-five artists, also gave space to Jean Charlot's "Head-Mexico," a lithograph, and Orozco's "Revolution."

The exhibition will travel in three collections for twelve months.

On Paper Wings

By FREDERICK O'BRIEN

WHATEVER color the pavements be in Carmel, the tintinnabulation of motor horns will make the same old hue.

Two Californians have been put in Statuary Hall, The Capitol, Washington, D. C., Serra and King. The first was a Catholic and the other a Protestant. That makes horse-and-horse on the ride to immortality and heaven. Neither statue has any merit as art. Once religion was the Soul of art. That was before America was discovered.

THE cruelest, common ordeal of my childhood was the Saturday bath in the zinc tub, with iron Castile soap with sharp edges. In our family were nine. The colored help had no bathing arrangements except a small, tin basin, and felt no deprivations. Sir Galahad never had a bath in his life. In Al Capone's villa in Miami are seven luxurious bathrooms. Al leads a cleaner life than did Gal.

THE highest court of the United States divides regularly on the question of humanity *versus* property. The majority is always for property. They were appointed to be that way. The bankers name the majority. Why not? They have since the time of Pontius Pilate, who was the appointee of a certain rich man in Rome. The wonder is that there is an opposing minority.

THE newspaper funnies mostly win by making us feel superior. I've seen a million Filipinos, Chinese and Japanese in their own countries laughing at our strips. A good kick in someone's else rear appeals to everybody.

"SHE's spoiling for a fight," said an old friend from the middle west. He meant she was amorous. What a perception of truth, though?

No WIFE ever is deeply interested in her artist husband's work,—painting, writing, or whatnot,—after the first pride has faded. No artist is a hero to his *sturm und drang*. There is a reason; several: Familiarity; the sweat of struggle in art makes hot language. And, after all, since Eve, a woman is her own art, and wants only an admirer of it. So, great women artists are as few as night rainbows in Carmel, and are usually gynanders. Love

is woman's medium, often transparent, and paint and ink are mostly mere blurs on her shining canvas, which is ever a mirror.

¶ ¶

"THE Argonaut," aged San Francisco weekly, wants Vigilants to halt lawlessness and street beggary. What about the police, courts, Red Cross and other moral agencies? Who elects or appoints the officials? The facts are that special privilege first bought the law for business profit, and now gangsters, bootleggers and criminals pay more.

¶ ¶

"Miss Mole," by E. H. Young, is not about a shrew.

¶ ¶

EDITORS of a Stanford University paper claim Hoover is the pall on the institution. He controls it absolutely, they say, and as he keeps the university president in his cabinet—fortunately, the word has not the French meaning—the poor college lapses into unattraction of donations or scholarship. Stanford really died when Jordan retired; it will be resurrected as a business institution for business men. Hoover will be its president when he is able to escape from the White House. And why not? How many universities have had a future President of the U. S. in its first class? Westward the tide of empire, etc.

¶ ¶

THE eighteen-year-old San Francisco youth who beat and burned to death an aged woman to steal her three dollars, had as an ideal to be a policeman, a bootlegger or a gangster, says his innocent sweetheart. He doted on crime talkies. One of his proudest deeds was to incite policemen to arrest Communists, and ride with them in the patrol wagon to see them locked up. He swore they were insulting the American flag. The modern version of Barbara Fritchie.

¶ ¶

THE best educated, widest-traveled columnist in America is Chester Rowell, of the San Francisco "Chronicle." Arthur Brisbane is the richest, vapidest; O. O. McIntyre the hickest; Heywood Broun the most purposeful; John D. Barry the most sympathetic. Walter Winchell takes the solder canopener as the most barbershop. The wittiest, Franklin P. Adams, (F. P. A.) has just lost his nine-year daily job by the death of the New York "World." Column writers are the court fools, and may starve at the whim of the new king,—Business.

¶ ¶

CHESTERTON, the paradoxical Catholic convert, recently hereabouts, preaching "The Pope and Pleasure," refused to

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attend *dry* dinners. So did Count Keyserling, the brilliant philosopher of the School of Wisdom, at Darmstadt. The Count had to have champagne to function; the stouter Chesterton is content with "Johnny Walker." Anyone who is forced to sit at public dinners in America knows the first burst of merriment and goodfellowship before the secret cocktails have died, and then the hours of moribund mournfulness, as the dull courses and speeches immerse themselves in a watery solution.

¶ ¶

WHEN we view in the newspapers the stupidities and crookeries of senators and congressmen, cabinet officers and presidents, we may wonder if there is not inherent in politics degradation and hypocrisy. Fifty years ago, writing to Henry Cabot Lodge, Henry Adams ("Education," Chartres), said:

"I suppose every man who has looked on at the game has been struck by the remarkable way in which politics deteriorates the moral tone of everyone who mixes in them. The deterioration is far more marked than in any other occupation I know except the turf, stockjobbing and gambling. . . It is the curse of politics that what one man gains, another man loses. On such conditions you can create not even an average morality. Politicians as a class must be as mean as card sharps, turf-men, or Wall-Street curbstone operators. There is no respectable industry in existence which will not average a higher morality."

I was several weeks at sea with a score of senators and congressmen, Nick Longworth was the only one who impressed me as having brains and humor. California has ever been low in political character.

¶ ¶

THE greatest kings are known by their first names, as Frederick the Great, Henry of Navarre, Elizabeth, Richard the Lion-Hearted, Peter the Great, or just Henry the Fourth. The most notable commoners are known by their last names: Disraeli, Gladstone, Lincoln, Lenin, Einstein, Mussolini, Whitman, Emerson. When a commoner is known by his first name he is really famous *alive*, as "Teddy" for Roosevelt, "Charlie" or "Charlot" for Chaplin; Lotta. These most famous living are usually sardonic clowns. Man loves to laugh at the sad spectacle of his life, and especially at his icons; the law, policemen, the clergy, the soldier, the usurer. It is odd that the mortician never appears on the stage as a comic, for he is the brightest gadget in the modern machinery of putting your best foot

forward, though you can't stir, and he has the last word, though you can't hear it.

§ §

RUSSIA is collectivizing its farms; making all farmers employees of the state or of cooperative syndicates. Ten million farmers in America must do the same thing, or live in uncertainty, and starve now and then. A little land and a living, is ended in the U. S.

§ §

ST. JEROME, one of the mightiest Fathers of Christianity, tolerated marriage only because it "provided the world with virgins;" St. Paul, because it was less sinful than free love, better than burning in hell. The modern woman accepts marriage, and then shoots her way to liberty.

§ §

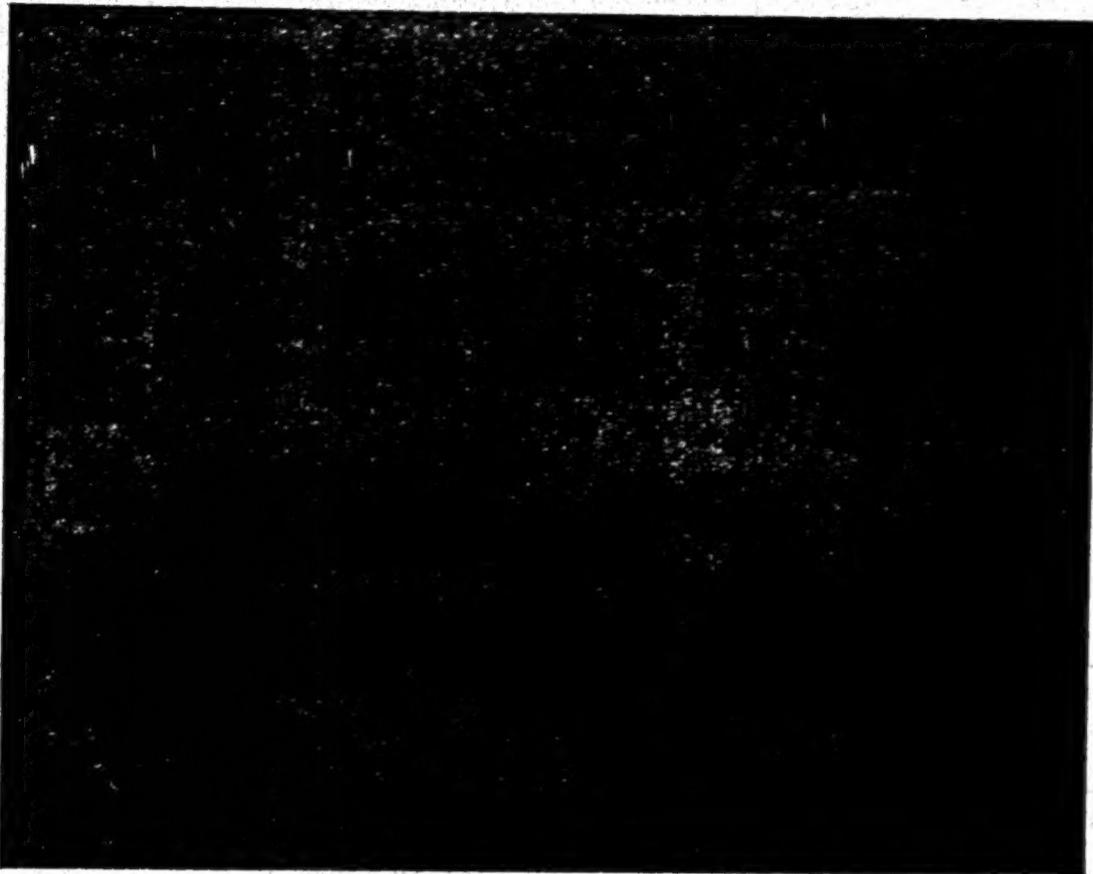
PENGUIN wives,—the birds are monogamous,—beat their husbands if they show off before other lady penguins. A good way to stop something before it starts.

§ §

IN LONDON is the greatest exhibition of Persian art ever shown. It all dates back beyond sixty years. Queen Victoria had the Shah of Persia as a visitor then, and when he returned to Teheran, he carried samples of Victorian art. Nothing Persian worth-while has been made since. All over the world it has been the same. Modernity, trade, ruins the market for beauty. The Riviera, Japan, China, Africa, I have seen throwing away, dismantling, to replace with trumpery. I lived in Hawaii before the plaintive native airs had become negroid. The black American soldiers going to the Philippine wars in 1898 overlaid the Hawaiian music with the beginning of jazz, as they did the Honolulu girls. Since then, since Ernest Hogan's stay there, the negro is mixed with the Hawaiian. Hogan was the first jazz singer on the stage, with his, "All Coons Look Alike to Me." It was called *syncopated* by the experts. We in America are returning to beauty at home, but export only ugliness, including most tourists.

§ §

FEW women nowadays like gardening. It is dull compared with fifty miles an hour by gasoline. In Carmel the gardens, except those with professional caretakers, shrink. The tendency is old. City backyards have been brick-paved for generations. Carmel should reserve a public park, no matter how small, against the day when solid rows of houses cover the ground, and new babies need fresh air.



Courtesy of "Art Digest" (New York)

TAOS PUEBLO: Drypoint Etching by Gene Kloss

(*Taos and Carmel have common interests as centers of creative activity. Prominent in the Taos group are Mary Austin, Mabel and Tony Luban, and "Spud" Johnson, the latter three of whom were in Carmel last summer.*)

Before it was Taos, the Pueblo and Navajo,
Blackfoot, Apache, Ute, and Arapahoe
Met in the valley a peaceful host.
All trails led to the trading post,
All trails led to the beautiful land,
The valley of thunder and fertile sand.
Then came the Spaniard, then came the French,
Then came the Nordic with a purpose and a clench.
But who has held Taos?
Neither takers of the trail nor settlers in the houses;
The traders cannot bargain for the thing
Of which they are, of which the strangers sing.
Here the weary pack-trains stopped,

Here were squaws for whisky swapped,
Here were chiefs and brave Kit Carson,
Complacent priest and nervous parson,
Here were studio and bar,
The Indian bought for show bizarre,
Bohemian in velvet blouse,
A thriving plaza—Taos, Taos!
Absorbed in the mountains where the high snow shines,
And the canyon in the distance cutting thick blue lines,
And the lanes of flowing silence through the pine and fir,
And the sunset on the desert dripping lavender.

—Phillips Kloss.

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offered "June Moon," by the famous Lardner-Kaufman aggregation and "Rebound" by Donald Ogden Stewart.

In the meantime—between the twenties and thirties—there has been a definite trend among playwrights, to deal less with melodrama and comedy than with the production of significant drama. The war motif has received sound and realistic treatment—the newspaper theme has been ably exploited, the underworld has also received serious attention and American jurisprudence has been put on the chopping block for dramatic treatment.

American drama is emerging into a new mood. It is gaining the social significance which Shaw-Galsworthy took to the English stage and Ibsen to the Scandinavian, and Chekhov to the Russian, paralleling the trend of American literature and art.

A F. K.

* * *

THE FORTHCOMING SEASON

Response to the Forest Theater and the Carmel Playhouse appeals for guidance in the selection of plays this season has been far from satisfactory. At the present moment it appears as if the directors of the two organizations will once again have to depend on their own judgment instead of expressions of popular choice. What a wonderful opportunity wasted. Those who want Shaw and Ibsen, those who have lowbrow tastes, those who feel that no season is complete without Shakespeare, those who demand O'Neill and his contemporaries, sit back until the time for suggestions has gone by and then wonder why the moguls did not think to list their favorite play.

* * *

THE DRAMA GUILD

St. John Ervine's three-act play, "The First Mrs. Fraser" will be given a public reading on Tuesday March twenty-fourth by members of the Carmel Drama Guild. Rehearsals are being conducted by Mr. B. Franklin Dixon who will read the part of Philip Logan. Blanch Tolmie will take the role of "The First Mrs. Fraser," Patricia Styles, "the Second Mrs. Fraser," Mrs. John Bathen, "Mable;" Peter Burke, "Ninon" and Charles McGrath, "James."

* * *

AT PASADENA

"Richlieu," with Morris Ankrum in the title role, will have its final performance at Pasadena Playhouse next Sunday evening. Next on the boards at the Pasadena house will be "June Moon," the Ring Lardner-George S. Kaufman comedy.

"No More Frontiers," by Talbot Jendrama, will be produced on April second.

CARMEL CANINE CELEBRITIES
(FIRST OF A SERIES)

Diane von der Henforte, of Carmel, daughter of the well-known show-dog, Geri-Drei Eicheln, bred by Mrs. Roslyn Tomkins, of San Francisco. Won second prize in "Limit Females" class at Del Monte Kennel Show, June 1930, when eleven months old. Owned and shown by Elaine Carter. (Black and white sketch by Joan Burke, Carmel, reproduced by courtesy of "California Arts and Architecture.")

"IF A DOG . . . "

Bert Newell, who, as everybody in Carmel knows, is a member of that class which seldom or never gets his name in the newspapers except by paying for it, recently asked us to define "news." We told him that "news" was the unusual. He was not satisfied with this terse explanation but demanded a literal illustration. "I suppose," he said, as he waved a paint brush in our direction, "it isn't news for me to be painting my garage doors." We agreed with him. "But," he added, "if you saw Martin Flavin painting his garage doors, I suppose that would be news."

DISSIMILAR SIMILARITY

When Carmel attempts to fall in line with the outer world it merely leads to trouble and confusion. City garbage cans were painted green—regulation Post-office green—which harmonised with the official "Motorists courtesy mail box" on Dolores street.

Because visitors to Carmel insist on depositing mail in the garbage cans Postmaster W. L. Overstreet has asked the Council to give the garbage receptacles a distinguishing color to avoid confusion.

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—for house in Carmel: Nearly new house in Sausalito, by Fort Gate. . . . Valued at \$15,000, with grounds. Two bedrooms, two baths, living-room, large kitchen. . . . Designed by artist. Magnificent view of San Francisco, Oakland, Berkeley; all the inner bay region. Finest in Sausalito. . . . In lovely hillside garden. Oaks, laurels, rocks, flowers, etc. Great sun verandah. . . . Fifteen minutes walk from San Francisco ferry. Quiet, artistic, unusual. . . .

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Illustration from an announcement produced by The Carmelite Printers for Mr. Frank O. Horton, owner of the H-F Bar and Par-a-Dice Ranches, near Buffalo, Wyoming—two of the best equipped "dude ranches" in the West. The Carmelite Printers regularly receive a limited number of orders from out-of-towners—San Francisco, Los Angeles and, once, even as far afield as New York. These come, as do our Carmel orders, entirely without personal solicitation. The Carmelite Printers have never canvassed a single order; the plant has never been idle a single day.



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Books

THE TWILIGHT OF GLAMOR IN TAHITI

A Book Review by FREDERICK O'BRIEN
Few are the good books on the South Seas. The cinema, the popular magazines have corrupted the theme. One of the best of recent years is "Tahiti," by George Calderon, with fifty drawings by the author.

George Calderon, an English artist and dramatist of merit, spent many months in Tahiti, and returning to London made extensive notes for a book on the islanders, their language, and history. He was deep in writing the book itself when the World War took him away and to his death. His wife completed the book from his plans and notes. It is all his, but not as rounded as he might have made it. The fifty drawings are the truest to type I have ever seen; unflattering but often beautiful.

Calderon's work is for the discerning, for people who know some French with which it is well interspersed, and who are interested in the Tahitian tongue. It is the writing of a man of broad culture who is intensely sincere in his attitude toward life. He was not intoxicated by the South Seas, but he saw people and things there very clearly, and with the eyes of an artist, and of a lover of his fellows,—even those not white. The disclosure of his own personality is delightful.

Calderon was in Tahiti before I was, but most of his acquaintances were mine, and his haunts well-known to me. He does not write in an orderly routine but in an impressionistic fashion, etching small pictures of Tahiti, scenes on the road, or in the huts, and now and again painting bigger pictures of history and ancient customs, the glory that has departed, and the dumbness that has replaced it. I have read the book through twice, and it fascinated me; but I ask myself if it is not because it deals so sympathetically and intimately with the aborigines, the strands, and glades, the skies, and scents I have so long loved!

I wonder if readers unfamiliar with Polynesia will recognize the beauty and strength of this book, so different from the average travel volume.

It has not any of the usual features: no love-making, and little romance: You will not discover in all his pages that Calderon found a Rarahu, that he made love to, or was loved by a girl of Otaheite; but there is much pathos and keen understanding of the simple minds

of the natives, and of the horrors inflicted upon them by the weapons of civilization, state religion, and business. Everything the Tahitian does he does from the beginning. He does not lay up for the morrow. He gathers his fuel for each fire. This is indeed the greatest difference between the child of nature and the "civilized" man, however near the civilized may seem to come to nature. You cannot be a child of nature and a lover of art or anything else; a cultured person; there is no time. It is an exclusive occupation to be a child of nature. Nature is a jealous mistress who must lie alone. To go to nature is to live slowly, to work simply rather than to be ingenious.

George Calderon accentuates this attitude toward life of the Polynesian, not yet entirely corrupted by imported things. He comments on the failure of the "Nature Man," an American in the South Seas, to reach happiness, or even compatibility with his surroundings, when he tried to live in a state of nature, nude and without the aids of invention. The "Nature Man," whom Calderon knew, and I knew, was a Stanford University ex-student who was already spoiled when he attempted to regain what he considered his inheritance. He went from tropic island to island, looked on as a fakir or fool, rejected by native and authority, unable to live his dream, and dying before the average civilized man whom he contemned.

The ruin wrought by church and government in Tahiti is the note running through Calderon's charming volume.

"Between them they have destroyed the strange and wonderful ways of life which God for some reason permitted in these islands in the far-off days; destroyed the traditions, the language, the music and the poetry of the islanders; harnessed them to uncongenial labor, and taught them the trade of the bordello—all for empty-sounding words: *la mission civilisatrice de l'Europe, la gloire de la France, l'amour de Jesus-Christ.*"

The missionaries and the soldiers and sailors and traders tied together Christianity and work although the gospel of work has nothing to do with Christianity. Work is the gospel of northern climates. The southerners love and contemplate and work only to live. Our energy is called out by hard conditions, like the aphid which gets wings and masculinity when the plant juice runs thin. So we go and impose ourselves in Africa and India and other places. It has given us the power of conquest.

Contrast the tropical and northern veg-

etation. The beauty of the north is resistance. In the summer comes the reward of patience and endurance. The twisted thorn is green and flowering, the stunted furze bush is crowned with gold. The beauty of the north is patience. The beauty of the tropics luxuriance, unfitted to meet with hardships, unresisting and prolific. So likewise the nature of the people: they blossom. When we come with our winter-crabbed, tough natures, they fall an easy prey. The winter and the cold provide us with an evil that is necessary to give a salt to life. Polynesians had to invent war and human sacrifice to bring any dread into life, or to remind them of the natural horror of life. We have taken these away and given them work and disease. We try to simulate the northern struggle in places where it is impossible. Calderon, the painter, lived much like a Tahitian. He was far from the exquisit, Loti, or the would-be savage, Gauguin. He was an acute and indulgent observer, keen and kind student of the remnants of Polynesian life he found in Tahiti. He searched for the poetry still remembered, and records scores of bits that indicate the spirit of the once magnificent and now melancholy race.

Over the ruin of loveliness, he weeps, and when he sails from the island of illusions, he hangs his harp on a flame tree, with one last Tahitian lament:

Far has been the wandering of my body in the roads,
I am wet with the drops of rain,
Yet never have I murmured complaint against you.
Do not leave me, O my Tane!

Today the tourists sing:

Les femmes de Frisco
Sont tres jolies;
Mais pour les avoir
Il faut des dollars;
Tandi Tahiti
On les a pour rein.
Vive Tahiti!
Le pays des amours.

Aue! Many poor whites seek Tahiti for this generosity, alone.

CHINA IN TRANSITION

"The Spirit of the Chinese Revolution," by Arthur N. Holcombe, (Alfred A. Knopf, New York) deals in a tolerant and intelligent manner with the forces at work in the Far East to reconstruct its social, economic and political life. It is a book which the student of international affairs will find exceedingly valuable as Mr. Holcombe stresses the philosophy prevailing in the Chinese Empire. The six essays in the book were delivered at Boston under Lowell Institute auspices last year.

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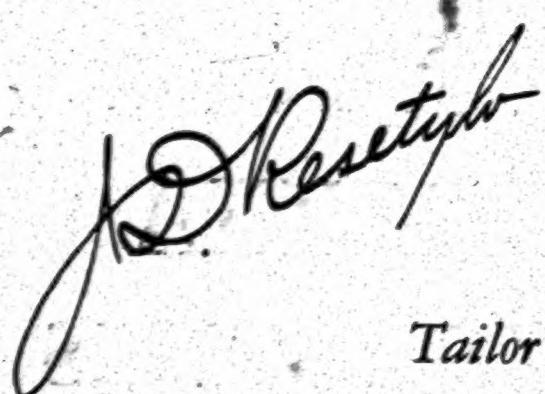
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Churches**CHRISTIAN SCIENCE CHURCHES**

"Substance" will be the subject of the Lesson-Sermon Sunday, March 15, in all Churches of Christ, Scientist, branches of The Mother Church, The First Church of Christ, Scientist, in Boston. The citations which comprise the Lesson-Sermon will include the following from the Bible: "And Jesus went forth, and saw a great multitude, and was moved with compassion toward them, and he healed their sick. And when it was evening his disciples came to him, saying, This is a desert place, and the time is now past; send the multitude away, that they may go into the villages, and buy themselves victuals. But Jesus said unto them, They need not depart; give ye them to eat. And they say unto him, We have here but five loaves, and two fishes. He said, Bring them hither to me. And he commanded the multitude to sit down on the grass, and took the five loaves, and the two fishes, and looking up to heaven, he blessed, and brake, and gave the loaves to his disciples, and the disciples to the multitude. And they did all eat, and were filled: and they took up of the fragments that remained twelve baskets full" (Matt. 14:14-20).

The Lesson-Sermon will also include the following passage from the Christian Science textbook, "Science and Health, with Key to the Scriptures," by Mary Baker Eddy: "In the scientific relation of God to man, we find that whatever blesses one blesses all, as Jesus showed with the loaves and the fishes,—Spirit, not matter, being the source of supply"

ALL SAINTS CHURCH

Lenten Calendar—

Sundays

8:00 A. M. Holy Communion.

9:45 A. M. Church School.

11:00 A. M. Morning Prayer and Sermon.

7:30 P. M. Informal Service and Topical Bible Reading.

Week Days

Tuesdays, 4:00 P. M. Prayer Book Talks by the Vicar.

Wednesdays, 7:30 P. M. Christian Life Talks by Rev. Mr. White.

Thursdays, 2:30 P. M. Studies on the Life of Christ by Miss Barnes.

Fridays, 4:00 P. M. Litany and Address by the Vicar.

Easter Day

7:30 A. M. Holy Communion

9:45 A. M. Church School Easter Celebration.

10:30 A. M. Easter Festival Celebration.

THE CARMELITE, MARCH 12, 1931

LATEST ACCESSIONS AT THE CARMEL LIBRARY**Non-Fiction—**

Andree's Story

Blanding—Hula Moons

Year Book of Creative Art

Das—A Marriage to India

Frankl—Form and Re-form, a Practical Handbook of Modern Interiors

Gilkey — Solving Life's Everyday Problems

History of Music in Pictures

Huxley—Africa View

Jones—How to Read Books

Laughlin—So You're Going to Spain

Liddell-Hart—The Real War 1914-18

Mead—Growing Up in New Guinea (recently reviewed in The Carmelite by Frederick O'Brien)

Raine—Cattle

Rolland—Prophets of New India

Villiers—By Way of Cape Horn

Fiction—

Burt—Festival

Collins—Rich and Strange

Comfort—Apache

Croy—River Girl

Dorrance—The Golden Alaskan

Garstin—China Seas

Green—Reader, I Married Him

Jordan—Mackerel Sky

Kelly—Macio, His Affairs

Oppenheim—Up the Ladder of Gold

Quin—Dark Heritage

Seymour—But Not for Love

Scoggins—House of Darkness

Terhune—A Dog Named Chips

Wire—Mountain Man

Mysteries—

Aldis—Murder in a Haystack

Cohen—The Backstage Mystery

Clausen—Jaws of Circumstances

Juveniles—

Beskow—Aunt Browns Birthday

Gaither—The Painted Arrow

Ransome—Swallows and Amazons

"ANTI-BELLUM"

Florence Brewer Roeckel has written a comprehensive book in "The Turn Toward Peace," (Friendship Press, New York) which deals with the causes of war and points to the forces making toward peace. There is much of value in this little volume as she places before the public sound arguments supported by facts for continued agitation for the prevention of wars. Being a visionary Mrs. Roeckel overlooks several significant points dealing with the failure of international conferences to bring into being anything but a mass of meaningless protocols, pacts and treaties.

There is a valuable appendix to the book with bibliographies and a list of organizations interested in the promotion of peace.

THE CARMELITE JUNIOR

Edited by Bernard Schulte, Harold Cunningham and Gregory Illanes

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Constance Lelly
Ellen McGrury

Felise Wyckoff

Katie Miranda
Elise Beaton
Gerald Roy
Monteagle Stearns

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Alice Vidoroni

Eleanor Hart

Barclay Spence
Harriet Hatton

Third Grade—

Clayton Askew
Forde Fraties
Rose Marilyn Funchess
Clifton White
Dawn Overhulse

Julian Burnette
Billy Frolli
Patty Hale
Gordon Ewig
Dorothy Smith

Fourth Grade—

Jane Millis
Jaquelin Lee
Edgar Leslie
Bob Farley

Harry Nelson

Helen Burnette
Hugh Smith
Homer Levinson
Maurice Foland

Fifth Grade—

Juliana Woodward
Dorothy Woodward
Kathryn Littlefield
Spencer Kern

Joyce Uzzell
Grete Schuyler
Katherine Beaton
Richard Tevis
Raymond Brown

Sixth Grade—

Jean Thompson
Gertrude Foland
Patty Coblenz

Peggy Graham
Harold Cunningham

Seventh Grade—

Marie De Amaral
Marjorie Hastings
Aleen Jacks
Jean Spence
Walter Nelson

Della Lou Fortado
Mary Hobson
Alice Meckenstock
Jean Stewart
Jean Funchess

Eighth Grade—

Jean Leidig
Caroldean Murphy

Joe Schoeninger
Billy Veatch

NEIGHBORLY

The Sunday School children of All Saints Church are sending to a Mexican village school a "Good Will Health Chest." Their gift is part of a movement started by Dr. Lincoln Wirt, who spoke in Carmel several months ago.

"THE FROZEN FRONTIER"

(A book report)

"The Frozen Frontier" is a book which portrays the life of a rich boy who was used to the gay white way, or city life. He takes the part of a mounted policeman of the Arctic, being placed there by his father who wants his son to become as sensible and hardened as he was.

There are also many criminals connected with the story. It tells of a grudge which a trader had against the boy's father and which is finally carried out on the boy. Toward the end of this thrilling novel there is a peculiar episode. The boy gets snow blindness which is due to the glaring snow. Two desperate criminals are with him. How he fools them into believing he is not blind is very exciting. It is a novel which I think would interest young and old alike. Altogether it is a fine book and I enjoyed it.

Gregory Illanes.

GIRL SCOUTS

The three troops of Girl Scouts on the Peninsula will attend a Court of Award to be held at Pacific Grove on Friday of next week, March twentieth when honors will be awarded to members of the Scouts.

CATS

It seems that in our neighborhood there is an extra amount of those mouse catchers called cats, the colors which are as follows: There are two black and white ones which are not very shy, but very unintelligent, then there is a big gray cat which causes more disturbance than all the rest combined and a little gray kitten which is very lively. These cats always pick out my window under which to do their serenading and sculling. One night about two weeks ago I woke up with a start. I had just had a nightmare.

Suddenly I heard a scream and I thought that perhaps I wasn't dreaming. I then got up and looked out of the window and what do you think I saw? Four cats and as there were no flower pots in reach I shoo'd them away. Oh me! such a night.—Gregory Illanes

RECESSATIONAL

For Camp-Fire Girls

Now Wohelo Maids, from our places by

the fire

Where we bring our dreams and kindle our desire,

Thank the Great Good Spirit for his gifts to us—

Gifts of golden sunlight, high stars luminous,

Gifts of meadow blossoms, paths through forest trees,

Glimmer, too, and rhythm of never-worn seas.

May He bless our Camp-Fires, glowing East and West,

Bless the guardian friends who guide our happy quest,

Send us on far journeys to a gleaming height,

Give us joy in serving, in humble things delight.

—Stella Knight Ruess.

FIRE CONTROL

Airplane forest patrol maintained by the U. S. Forest Service in three national forest regions of the Pacific Coast and Inland Empire, flew a distance nearly twice the circumference of the earth with no accidents and only two forced landings.

The use of airplanes in connection with forest fire control work, is annually becoming more valuable to the Forest Service and cooperating fire prevention agencies. Airships are not used on definite patrol routes over the forests but are employed for "spotting" fires following thunder storms, or when the country is so full of haze and smoke that the ground lookouts are ineffective.



On Friday the 13th the Sunset School team are going to play Monterey. We hope they win.—G. Illanes



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in small rooms*

Comfort on chilly mornings is only a matter of a few cents. So why be chilly when you bathe, shave, or breakfast?

You can have the warm association of this electric heater for barely 3¢ an hour. It is made especially for heating and circulating the air in small rooms. You need such an electric heater for the bath-

room alone—a room which is often chilly this time of year unless you start a fire to heat the whole house.

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